The St. Olaf Orchestra

Steven Amundson • Conductor

Fall Tour 2009

Beethoven

Symphonie Fantastique
Steve Amundson was just 25 when he became conductor of the St. Olaf Orchestra in the fall of 1981. Nearly three decades later, he continues his dedication to students, his passion for music, and his devotion to maintaining the high professional standards of his beloved St. Olaf Orchestra.

Amundson has helped shine an international light on St. Olaf College and its accomplished music ensembles. In addition to completing a highly successful tour of Norway with the St. Olaf Band and St. Olaf Choir in 2005 and a tour of Spain in 2008, he has led the St. Olaf Orchestra in performances across the United States and Europe. He has received numerous awards for outstanding music instruction.

“Steve has been called the ‘gold standard’ of orchestra conductors at the college level,” says former St. Olaf Orchestra Manager Richard Erickson ’66. “His musicality and genuine interest in the well-being of his orchestra members make him among the best college and university conductors in the country.”

(CONTINUED)
Amundson also credits his students for their unwavering dedication and great attitude about making music. “They have high aspirations, but they also demonstrate a passion for sharing these musical experiences with each other — often their best friends — as well as those who come to listen,” he says. “This collective attitude to make music with passion while generously sharing our gifts is both contagious and penetrating.”

The St. Olaf Orchestra has enjoyed increased exposure through its expanding domestic and international tours, its involvement in the St. Olaf Christmas Festival, and appearances at regional, national, and international music festivals. Still, Amundson grew to realize that teaching — instilling or encouraging a passion for the music — was the most important aspect of his job.

“Over time, it became less about achieving recognition and more about the joy of making music together,” he explains. “The orchestra has become more appreciated for the quality of our performances over the years, but I believe this is a byproduct of a musical mission rather than a quest for the renown.”

The depth of the string program at St. Olaf is rare among liberal arts colleges. In addition to the renowned St. Olaf Orchestra, which “has progressed to a level I thought was not possible for an undergraduate orchestra,” Amundson declares, the college has another full symphony orchestra, the St. Olaf Philharmonia.

The Philharmonia began as a small chamber orchestra in 1975 and, over the past 30 years, has developed into a fine symphony chiefly through the leadership of Amundson’s colleagues Andrea Een and JoAnn Polley. This fall, Assistant Professor of Music Martin Hodel took the reins as conductor of the Philharmonia.

YOUTHFUL TALENT

Despite his relative youth when he joined St. Olaf, Amundson had a lifetime of experience to prepare him for leading a top college ensemble. The fifth child in a musical family with its own performing quartet, he started piano lessons at age four. He went on to learn trumpet, euphonium, and trombone, and after deciding to pursue orchestral conducting, studied viola for several years.

Amundson knew he had found his calling when he entered the music department at Luther College as an undergraduate. “I just soaked it up,” he says. During Amundson’s junior year, Luther Professor Bob Getchell noted and encouraged his student’s conducting skill. “That was a turning point,” Amundson says. As a senior, he became the college’s jazz ensemble conductor, which helped him develop leadership skills.

Amundson went on to earn his master’s degree in orchestral conducting from Northwestern University. He also studied at the University of Virginia and the Aspen Music School, as well as at the Mozarteum in Salzburg, Austria, where he won the coveted Hans Haring conducting prize in the international competition sponsored by Austrian National Radio. He held conducting positions at the University of Virginia and Tacoma Community College and was music director of the Tacoma Youth Symphony.

Amundson values the experience of working with young musicians and appreciates the excitement of working with students who are discovering an orchestral piece for the first time, students who haven’t been jaded by “a relentless routine” that can tire even the most devoted professional musicians.

“It is a joy to watch these students learn, grow, and develop over four years and to see music through their eyes,” he says. “We are blessed with students who possess remarkable musical talents, curious minds, and generous spirits. They are a great gift to me personally and, ultimately, to their audiences.”

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St. Olaf Orchestra

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Steven Amundson conducts the St. Olaf Orchestra during the ensemble’s summer 2008 tour through Spain.
THE ST. OLAF ORCHESTRA 2009–10

STEVEn AMUNDSON, CONDUCTOR · TERRA WIDDIFIELD ’95, MANAGER

VIOLIN I

Taryn Arbeter, Rapid City, S.D., music/management studies
Anna Bakke, Minneapolis, Minn., music/management studies
Olivia Bailey, Port Angeles, Wash., music/management studies
Greta Bauer, Montevideo, Minn., music/management studies
Allison Bergfort, Davidson, Iowa, marketing
Lars Berggren, Lindstrom, Minn., music/management studies
Madeleine Brumback, Bloomingdale, Ill.
Michala Gansen, Cedar Falls, Iowa, music/management studies
Katherine Jones, Woodland Park, Colo., music/management studies
Olivia Koeniger, Owatonna, Minn., music/management studies
Lauren Lynch, Enver, Alaska, music/management studies
Katherine Rietz, Northfield, Minn., music/management studies
Katerina Schmitt, Owatonna, Minn., music/management studies
Eam Ulicki, Owatonna, Minn., music/management studies
Sarah Aune, Mankato, Minn., undecided
Zachary Teska, Owatonna, Minn., undecided
Julia Ortner, Owatonna, Minn., undecided
Elizabeth Knapp, Owatonna, Minn., undecided
** Hilary James, Owatonna, Minn., undecided
** Briana Griffin, Mentor, Ohio, undecided
** Kaitlyn Knaus, Owatonna, Minn., undecided
Paul Tassey, Redwood, Wis., undecided
Stephen Sokolouski, Maplewood, Minn., undecided
Rachel Wens, Centreville, Ohio, undecided
Laura Zimmermann, Owatonna, Minn., undecided

VIOLIN II

Sarah Anna, Mankato, Minn., undecided
** Isaiah Chaput, Monticello Center, Conn., undecided
Jamielle East, Spicer, Minn., undecided
Ellen Hartford, Stove, Mass., music
Jonathan Heen, Golden Valley, Minn., undecided
Karen Lauter, Mankato, Minn., undecided
Joseph Mitchell, Minneapolis, Minn., undecided
Catherine Monson, Austin, Minn., English
Megan Peterson, Grand Forks, N.D., undecided
** Katrina Reid, Northfield, Minn., undecided
Sarah Rohracht, Northfield, Minn., undecided
Colleen Schaeff, Anoka, Minn., undecided
Collin Schaeffer, Faribault, Iowa, music/management studies
Artur Kattenhammer, Owatonna, Minn., undecided

VIOLA

Geoff Carlisle, Happy Valley, Ore., undecided
Kara Erdahl, Minneapolis, Minn., music education
** Katherine Fitzgerald, Monument, Colo., undecided
Claire Folks, Henderson, Pa., undecided
Brita Johnson, Owatonna, Minn., undecided
Diana Jardal, Austin, Minn., undecided
Laura Menard, Longmont, Ky., undecided

CELLO

Ben Arbeter, Rapid City, S.D., undecided
Sara Cattanach, Lake Elmo, Minn., undecided
Amy Chesterline, Owatonna, Minn., undecided
Sarah Gingerich, Conway, Ark., undecided
Riau Gray, Fargo, N.D., undecided
** Briana Griffin, Mentor, Ohio, undecided
** Hillary James, Owatonna, Minn., undecided
Elizabeth Knaus, Owatonna, Minn., undecided
Paul Tassey, Redwood, Wis., undecided
Lauren Timmons, Owatonna, Minn., undecided

BASS/FLUTE/PICCOLO

Megan Makovec, Bozeman, Mont., undecided
Varunalee Medine, Clermont, Ariz., undecided
Corinne Mona, Severe Park, Minn., undecided

OBRE/ENGLISH HORN

Megan Droracov, Hayward, Wis., undecided
Ashley Enke, Owatonna, Min., undecided
Lauren Seidel, Minneapolis, Minn., undecided

CLARINET

Aaron Marcus, Minneapolis, Minn., undecided
Joe Sierra, Toledo, Ohio

BASS CLARINET

Alicia Reuter, Seattle, Wash., undecided

BASSOON/CONTRABASSOON

Josh Johns, Beaverton, Ore., undecided
Ellie Kline, Wrenshall, Minn., undecided

WIND/PERCUSSION

Anna Nakaara, Waukesha, Wis., undecided
Julia Otter, Bloomington, Minn., undecided
Crystal Sportsik, Farbanks, Alaska, undecided
Kyle Sagner, Owatonna, Min., undecided
Zachary Tenka, Loveland, Colo., undecided

S o n g s  a n d  m u s i c  o f  t h e  W a l k e r  D a r k  a g e

Overture to La gazza ladra ("The Thieving Magpie")
Gioachino Rossini (1792–1868)

*Schottische Fantasie, Op. 46
Max Bruch (1838–1920)
IV. Allegro guerriero
Michaela Gansen ’10 • Violin

*Concerto for Viola and Orchestra
Sir William Walton (1902–83)
III. Allegro moderato
Geoff Carlisle ’10 • Viola

L’apprent sorcier ("The Sorcerer’s Apprentice")
Paul Dukas (1865–1935)

*Coro de las Ninfas de la Personificada Calixtina
José de Cárdenas (1538–1575)

Overture to Don Giovanni
Wolfgang Amadeus Mozart (1756–1791)

Récit – Passions
Un bal ("A Ball")

Intervention

Symphonie Fantastique, Op. 14
Hector Berlioz (1803–69)

S t r u n s  o f  t h e  G a z z a  l a d r a  a n d  t h e  T h r e e  P o p e s

Dances from Les Indes galantes
Georges Bizet (1838–1875)

*Student soloists will alternate throughout the tour.

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Scène aux champs ("Scene in the Country")
Marche au supplice ("March to the Scaffold")
Songe d’une nuit de sabbat ("Dream of a Witches’ Sabbath")

办公楼: 音乐系

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widely acknowledged as one of the finest composers of Italian opera, Gioachino Rossini was a precociously talented young musician. By the age of nine he was already performing as an opera pit musician on viola. Between 1804 and 1811 he served as a maestro di canti (the keyboardist/director) in Bolognese theaters, a notable achievement for a boy of twelve. His first opera was commissioned in 1810, and he wrote his last in 1829.

La gazza ladra was written in 1817 to a libretto based off of a contemporary play. It is set at a country manor where Ninetta, one of the young maids, is accused of stealing a silver spoon. She is tried and sentenced to death, but released at the last moment when the true culprit — a magpie — is discovered. Although the opera is rarely performed in full, the overture is part of the standard orchestral literature. It begins with a military theme in E major — Ninetta is waiting for her lover to return from abroad so they can marry. We then hear a waltz-like theme that forms the basis of the rest of the overture, first in E minor, later in G major, and finally in E major. Of course, no piece by Rossini would be complete without at least one “Rossini crescendo,” and this overture does not disappoint. It is rumored that Rossini wrote this overture on the day of the performance, throwing pages of his manuscript out the window as he finished them so the copyist could create the orchestral parts.

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Highly regarded as not only a composer but also a teacher and conductor, Max Bruch was born in Cologne, Germany. Although he did not meet great success during his lifetime, a number of his nine pieces for violin and orchestra are now part of the standard repertoire. He did not play violin, but he was enamored by its sound and once said, “[the violin] can sing a melody better than a piano, and melody is the soul of music.”

Schottische Fantasie was composed for violin virtuoso Pablo Sarasate in 1880. For Bruch, a great lover of Scottish music, the violin and harp were two of the most important instruments in Scottish music, hence their prominence in this work. The last movement, Allegro guerriero (fast and warlike) is most likely a setting of the song “Scots, Wha Hae.” The melody is traditional, and the poem of this song — by Robert Burns — has become a sort of unofficial anthem for the Scots, as it celebrates a Scottish victory against the British. The movement is a rollicking finale to the work, and ends triumphantly after a brief quotation of “Through the Wood Laddie,” a song featured earlier in the composition.

Paul Dukas was born in Paris in a musical family in 1865. He displayed little talent as a performer in his childhood, but became an avid composer at age fourteen. Soon after he started composing, his father enrolled him in the Conservatoire. After receiving poor marks in the Prix de Rome competition he decided to pursue music criticism. Although he later resumed composing, he continued his work as a critic throughout his career.

Dukas composed L’apprenti sorcier — made famous to modern audiences by Walt Disney’s Fantasia — early in his career. The tone poem is based on a ballad by Goethe, in which the apprentice is given the task of hauling water to a basin. Looking for an easy way out of all that work, he casts a spell on a broom to do the job for him. Soon the water basin is overflowing with water, but the apprentice realizes that he doesn’t know the spell that makes the broom stop! Seizing an ax, he chops it in half. This appears to have worked, but suddenly both halves begin carrying water, filling the basin at twice the speed. Just as the apprentice is about to drown, the sorcerer returns, stops the spell, and scolds the apprentice for his foolishness.

While one can clearly hear multiple influences in this work, that of Richard Wagner is most evident. Although he was trained at the Paris Conservatoire, Dukas was a great admirer of the German composer. In L’apprenti sorcier he employs leitmotifs — musical figures associated with people, objects, events, or emotions — a technique generally associated with Wagner’s work. Listen especially for the “broom” motive, first heard in the clarinets, and the descending augmented and diminished arpeggios, connected with the use of magic, which are frequently heard in the violins.

“I’ve heard these compositions played by dozens of professional orchestras and know the difficulties of them, and you guys brought that music to a brilliant level. You sounded like the Chicago Symphony and yet you’re not crabby and grumpy, like they — amazing!”

— Writer and Humorist Garrison Keillor

After the Orchestra was featured on “A Prairie Home Companion” in 2001.

“...it is obviously unfair to compare this orchestra with the established and professional. But it is fully possible.”

— From a review in the Norwegian Newspaper Vårt Land during the Orchestra’s tour of Norway in 2005.
In Paris Berlioz was exposed to three of his greatest influences: the plays of William Shakespeare, the British actress Harriet Smithson — whom he later married — and the symphonies of Ludwig van Beethoven. Up to this point his compositional output had focused on vocal genres; it was only after hearing the power conveyed in Beethoven’s third and fifth symphonies that Berlioz knew he would need to explore the vast potential of orchestral composition.

**Symphonie Fantastique** was composed early in 1830. The program depicts “five scenes in the life of an artist,” ostensibly Berlioz. The *idée fixe* mentioned in his program is none other than Harriet Smithson, with whom he had been in love since observing her in the role of Ophelia in Shakespeare’s *Hamlet* three years earlier. Although they had never met, Berlioz was consumed by his love for her. She was the constant object of his thoughts and desires, and a musical discipline that could be envied by any symphonic orchestra of our country.

In *Symphonie Fantastique*, Berlioz made a significant contribution to the development of the symphony, especially through his departure from the traditional four-movement form, incorporation of a program, the size of the orchestra, and innovations in orchestration. Given the similarity of these features to works from much later in the nineteenth century, it is astounding that it was written only four years after the premiere of Beethoven’s Ninth Symphony and his constant appearance, in every movement of the symphony, of the melody that begins the first allegro. The passage from this state of melancholy reverie, interrupted by a few fits of groundless joy, to one of frenzied passion, with its movements of fury, of jealousy, its return of tenderness, its tears, its religious consolations — this is the subject of the first movement.

The author imagines that a young musician, afflicted with that moral disease that a well-known writer calls the *rune des passions*, sees for the first time a woman who embodies all the charms of the ideal being he has imagined in his dreams, and he falls desperately in love with her. Through an odd wham, whenever the beloved image appears before the mind’s eye of the artist it is linked with a musical thought whose character, passionate but at the same time noble and shy, he finds similar to the one he attributes to his beloved.

This melodic image and the model it reflects pursues him incessantly like a double *idée fixe*. That is the reason for the constant appearance, in every movement of the symphony, of the melody that begins the first allegro. The passage from this state of melancholy reverie, interrupted by a few fits of groundless joy, to one of frenzied passion, with its movements of fury, of jealousy, its return of tenderness, its tears, its religious consolations — this is the subject of the first movement.

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G e o f f  C a r l i s l e  ’ 1 0  •  V I O L A

Geoff Carlisle hails from the aptly named city of Happy Valley, Oregon. Majoring in music and environmental studies, he hopes to one day become a high school educator while maintaining an active life in music. Entering his eleventh year of playing the viola, Carlisle started on the instrument believing it was called the cello. Things have changed since then. After he graduates this spring from St. Olaf, he hopes to work for a service and education-based organization like Teach For America. Recognizing that being a good liberal arts student requires diverse interests, he enjoys swimming, biking, Ralph Vaughan Williams, Carl Sagan, and playing Super Smash Brothers with his roommates.

M i c h a e l a  G a n s e n  ’ 1 0  •  V I O L I N

Michaela Gansen is a French and music major hailing from the budding metropolis of Cedar Falls, Iowa. Her musical journey began at the University of Northern Iowa Suzuki School of Music when she was three years old. She later became an active member of the Cedar Falls music community by participating in the Waterloo Cedar Falls Symphony Orchestra, teaching violin lessons, and being a member of Fiddlerticks and other youth orchestras. When she’s not locked in a practice room, Gansen enjoys an unhealthy addiction to coffee, spending time with little kids, attempting to cook for her family, and playing Rat-a-tat-Cat with friends. In the future, Gansen plans on going to graduate school, but first she must decide what field she’ll pursue. In any case, she is excited for what lies ahead.
Early each day, you can find Anna Hagens ’11 in St. Olaf College’s new science complex, listening to a lecture on ecological principles or examining the lab results for a class on vertebrate anatomy. By late afternoon, the biology major sheds her lab coat and sits down at the harp that she plays on Saturday evenings. By late afternoon, the biology major has completed her ecological principles or examining the lab results for a class on vertebrate anatomy. By late afternoon, the biology major has completed her class on vertebrate anatomy. By late afternoon, the biology major has completed her class on vertebrate anatomy.

Music and science have gone hand in hand since the days of the Greek philosopher and mathematician Pythagoras of Samos in the 6th century B.C.E. He believed that through mathematics, everything could be predicted and measured in rhythm patterns.

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“I love biology because it’s so concrete and hands-on, but music satisfies my creative side and lets me express myself in a way that science would never allow,” says Hagens, who plans to pursue a career in physical therapy. “One of my favorite things about St. Olaf is that I’m able to pursue both science and music at the same time. In some ways they’re complete opposites and I enjoy them for different reasons, but each is still a large part of my life.”

This year 22 of the 92 “Orchies” in the St. Olaf Orchestra — one-fourth of the ensemble — are majoring in mathematics and the natural sciences, including biology, biomedical studies, biometric science, chemistry, computer science, environmental studies, neuroscience, physics, psychology, and statistics. Four of those 22 Orchies are also music majors.

It’s an impressive number that is indicative of the strength of both the music and science programs on campus. St. Olaf is known not only for its outstanding music programs established more than a century ago, but also for its top ranking among the country’s baccalaureate liberal arts colleges in the number of students who go on to earn Ph.D.s in mathematics and statistics. The college also ranks sixth in chemistry, eighth in physics, and tenth in biological sciences as a feeder for Ph.D.s. St. Olaf is known not only for its outstanding music programs established more than a century ago, but also for its top ranking among the country’s baccalaureate liberal arts colleges in the number of students who go on to earn Ph.D.s in mathematics and statistics. The college also ranks sixth in chemistry, eighth in physics, and tenth in biological sciences as a feeder for Ph.D.s.

Looking to carry its nationally recognized programs well into the 21st century, last fall St. Olaf opened the doors of the new Regents Hall of Natural and Mathematical Sciences. The 200,000-square-foot facility features innovative learning spaces explicitly designed to promote the student-faculty interactions for which St. Olaf is known.

“It has been carefully designed by our math and science faculty around our curriculum and the way we teach at St. Olaf today,” says St. Olaf President David R. Anderson ’74. “It is promoting the kind of active, interdisciplinary learning — among science and non-science majors alike — that will keep St. Olaf a national leader in science education.”

A well-rounded champion

In addition to playing violin with the orchestra and taking a full load of classes for his physics major, Bern Youngblood ’10 found time last year to help lead a team of St. Olaf students to victory at the national Rube Goldberg Machine Contest.

The annual competition, which draws teams from colleges and universities across the nation, aims to bring to life Pulitizer Prize-winning cartoonist Rube Goldberg’s drawings of complicated machines and gadgets that accomplish simple tasks. Using as many whimsical, entertaining, counterintuitive steps as possible, teams must build a machine that completes a task determined each year by contest organizers. Last year’s task was to replace an incandescent light bulb with a more energy-efficient light-emitting design.

St. Olaf was the only liberal arts college in the contest and the only school without an engineering program. With a “mad scientist”-themed machine that took 239 steps to break a light bulb and replace it with 150 light-emitting diodes (LEDs) that spell out “St. Olaf,” the Oleks took the title at a competition dominated by teams from large public universities with top-notch engineering programs. Popular Mechanics magazine called St. Olaf “the competition’s Cinderella story.”

“The team put a lot of work into the machine, and we all learned a lot from the experience,” says Youngblood, co-captain of the team. Youngblood could not be in the orchestra this fall because he is studying at Inuktuk State Technological University in Inuktuk, Siberia, where he’s combining study of the Russian language with cultural studies.
A brief history of
THE ST. OLAF ORCHESTRA

You cannot make a symphony orchestra on a college campus,” declared F. Melius Christiansen in 1906. The renowned founder of the St. Olaf Orchestra and St. Olaf Choir was referring to the reality, back then, that few string players came to college with formal training.

A little more than 100 years later, expectations for college and university orchestras have soared. And the St. Olaf Orchestra has exceeded them, becoming what Conductor Steven Amundson calls “a professional-level orchestra with a big heart.”

The 92-member ensemble has been featured at national and regional conventions, and Time magazine’s Richard Ostling has called it “one of the best college orchestras in the nation.” Author Garrison Keillor, host of the radio program A Prairie Home Companion, has compared the ensemble to the Chicago Symphony.

Guided in its early days by Christiansen, a European-trained violinist who emigrated from Norway, the St. Olaf Orchestra has long been an ensemble that is rich in international artistry and tradition. In the mid-1940s Conductor Donald Berghlund and string teacher Beatrix Lien joined forces to lift the orchestra to heightened levels of proficiency. Lien, who also served as the orchestra’s concertmistress, was a skilled pedagogue, and Berghlund supplemented the training she and others at the college provided by hiring members of the Minnesota Orchestra to support their efforts.

The St. Olaf Orchestra went on its first tour in 1949, traveling through Minnesota and Iowa to encourage the development of high school string programs. Over the next few decades, the orchestra program grew and flourished until the establishment of a second orchestral group in 1975. This group, now called the Philharmonia, has developed into a fine symphony chiefly through the steadfast leadership of music faculty members Andrea Een, JoAnn Polley, and, more recently, Martin Hodel. The St. Olaf Orchestra has been under the direction of Steven Amundson since 1981. The ensemble has become known for its enthusiasm and youthful passion while striving for the highest professional standards. Under Amundson’s direction, the orchestra has pursued a more demanding repertoire featuring works rarely performed by undergraduate orchestras, such as Stravinsky’s Rite of Spring, Strauss’ Don Juan and Bartok’s Concerto for Orchestra. Although most members of the orchestra are pursuing careers in music, many of the students are majoring in other disciplines such as mathematics, chemistry, biology, religion, political science, art, and a variety of foreign languages.

The ensemble has toured throughout the United States, Scandinavia, and Europe. It has appeared in some of Europe’s finest concert halls and performed with some of the world’s most noted conductors and artists. Annual tours of the United States have taken the orchestra to prestigious concert halls, including Alice Tully Hall in New York City and Chicago’s Orchestra Hall. The orchestra has received acclaim for its performances at regional and national music conventions and, in November of 2001, the orchestra was featured on A Prairie Home Companion. The ensemble also participates in the annual St. Olaf Christmas Festival, which is broadcast on PBS and public radio stations nationwide.

“This imposing orchestra impressed us with its discipline and enthusiasm. The musicians provided fabulous solo performances, a balanced sound, and extraordinary rhythmic brilliance ... and mastered everything with compelling elegance and precision.”

—from a review following a performance at the international music festival in Kosice, Slovakia
We can't divulge all of the St. Olaf Orchestra traditions. (Some are so secret that only St. Olaf Orchestra members will ever know them.) But here's a glimpse at some of the “fun facts” and inside jokes that create strong bonds among the 92-member ensemble.

**The St. Olaf Orchestra won the 2009 “Broken Bat” softball game against the St. Olaf Band, earning Orchestra the right to carve their organization’s name into the bat and brag about the victory for a year.**

**ST. OLAF ORCHESTRA FUN FACTS**
- Nickname for orchestra members: Orchies.
- Name for veteran orchies who give anonymous gifts to new orchestra members so they’ll feel welcome: Secret orchies.
- Percentage of music majors: 54.
- Most popular non-music majors: biology, mathematics, chemistry, English, and French.
- Only place orchies have a chance to be pictured next to Russell Crowe or Cameron Diaz: “The Orchestra Tour book,” a book of games, collages, and jokes put together each year by orchestra members.
- Average age string players started playing: 7.
- Annual spring competition between the St. Olaf Band and the St. Olaf Orchestra: The Broken Bat softball game. (The bat was broken in a game during the 1970s, and each year the winning ensemble is inscribed on the wooden bat.)
- What an orchie must do if he or she receives a CD at a concert: Open it first—no peeking. (Some are so secret that only St. Olaf College Pre-order copies of the 2009 St. Olaf Christmas Festival CD at stolafrecords.com)
- Twenty minutes before a concert the orchestra gathers for this inspirational time to get focused: Devotions.
- What Conductor Steven Amundson really means when he says he’s getting “animated”: We can say it even if he won’t—he’s mad!
- What members of the orchestra do if their sole talent is playing a musical instrument: Sign up for the “No-Talent Show.”
- Conductor’s nonmusical talent: Mime who gets stuck in a box.
- Most nonsensical contest on the bus: Pillow races. Riders on each side of the aisle race to pass pillows from the front to the back.
- What the truck crew does after loading all the instruments and equipment each night: The truck-crew cheer, a kick-line dance and a rousing version of the school song, “Um! Yah! Yah!”
- The St. Olaf Orchestra has a deeply ingrained identity. Some developed traditions that give it dignified reasons.
- Touring for ten days at a time each year has led orchestra members to develop traditions that, until now, only Ole insiders have been privy to. Some build a sense of community among the orchestra members. Others are pure distractions for the ride across thousands of country miles.
THE ST. OLAF ORCHESTRA

Fall Tour 2009

Saturday, October 24, 7:30 p.m.
Allatoona High School • Cobb County, Georgia
Acworth, Georgia

Sunday, October 25, 3 p.m.
Performing Arts Center
Armstrong Atlantic State University
Savannah, Georgia

Monday, October 26, 7:30 p.m.
Performing Arts Center
University of South Carolina Beaufort
Beaufort, South Carolina

Thursday, October 29, 11:30 a.m.
Winter Park High School
Winter Park, Florida
(students only)

Thursday, October 29, 7:30 p.m.
First United Methodist Church, Orlando
Orlando, Florida

Friday, October 30, 7 p.m.
First Presbyterian Church of Bonita Springs
Bonita Springs, Florida

Saturday, October 31, 3 p.m.
First Presbyterian Church
St. Petersburg, Florida

Thursday, November 5, 7:30 p.m.
St. Olaf College • Skoglund Center Auditorium
Northfield, Minnesota

ABOUT ST. OLAF COLLEGE

A liberal arts education at St. Olaf provides students with the skills to succeed in valuable careers. But our main purpose — rooted in the depth of a major course of study and the breadth of a general education — is to help students become effective citizens in an increasingly fast-moving and complicated world.

Founded in 1874 by a small group of Norwegian Lutheran immigrants, St. Olaf is a nationally ranked liberal arts college of the Evangelical Lutheran Church in America located in historic Northfield, Minnesota. Its 3,000 students are drawn to St. Olaf from 50 states and 30 other countries. The student-faculty ratio of 12.8:1 encourages individual learning and teaching, while the residential nature of the 300-acre campus helps students become part of an enduring community that takes pride in its traditions and innovations.

St. Olaf students work closely with dedicated professors who challenge them to grow in mind, body, and spirit. They have the opportunity to conduct graduate-level research, study abroad in nearly every corner of the world, perform in some of the world’s great concert halls, and contribute to athletic championships.

In addition to world-class programs in music and mathematics, St. Olaf is recognized for its innovative approaches to undergraduate science education, long-standing engagement in global education, and commitment to environmental sustainability. The college also takes pride in its record of academic excellence, which includes the following highlights:

- St. Olaf ranks eighth overall among baccalaureate colleges in the number of graduates who go on to earn doctoral degrees.
- St. Olaf has had nine Rhodes Scholars. Since 1996 the college has produced more Rhodes Scholars than any other liberal arts college in the nation. Two St. Olaf seniors were selected in the 2008 awards competition. Over the past two decades, only two other liberal arts colleges have had the honor of having two selections in a single year.
- Two St. Olaf students were named Fulbright Scholars for 2009–10. Since 1993, 72 St. Olaf students have received prestigious Fulbright scholarships.
- More than two-thirds of St. Olaf students study abroad before graduating.
- St. Olaf consistently ranks as one of the top 25 small colleges and universities in the nation in the number of graduates who serve in the Peace Corps. For 2009, St. Olaf placed second among its peers in current Peace Corps volunteers.
- St. Olaf had 53 National Merit Scholars in the first-year class that arrived on campus in the fall of 2008.
- St. Olaf has earned six Academic All-American selections: three in baseball and one each in football, volleyball, and women’s track and field.